

POPULAR EDITION

ECHOES from the SNOWBALL CLUB

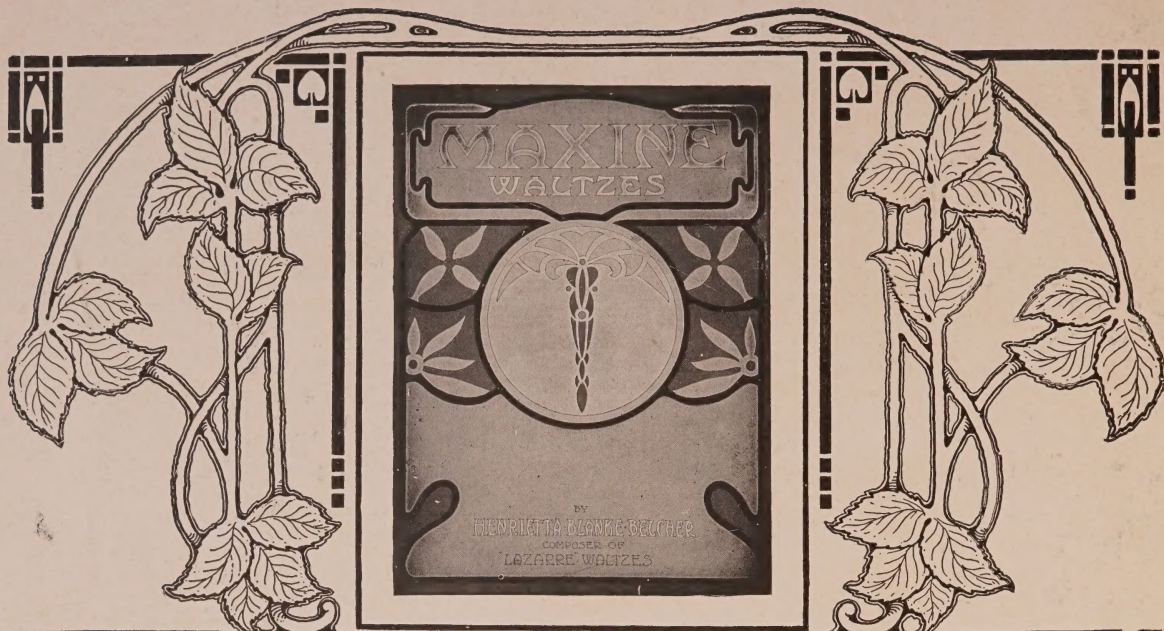
Miss H. P. Kietzing

RAGTIME WALTZ



COMPOSED BY

HARRY P. GUY



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New Song Hits

Loving Melody Rubinstein Wrote
 Won't Be Back Till August
 I'll Love You All My Live Long
 Life
 Lovers May Come and Lovers
 May Go
 I'm Afraid of You
 In Mexico
 A Song of Long Ago
 I'm On My Way to Reno
 What's the Matter with Father
 Garden of Roses
 Put On Your Old Grey Bonnet
 When the Daisies Bloom
 By the Light of the Silvery Moon
 If I Had The World To Give You
 Mary You're a Big Girl Now
 Big Cry Baby in the Moon
 I'll Make a Ring Around Rosie
 Santa Fe
 Moonlight, the Rose and You
 That Lovin' Two-Step Man
 I'm Glad I'm a Boy
 If It Were Not For Father
 If You Could Sing This Song To Me
 Her Name is Mary Donahue
 Moontime
 Poor Old Dad's in New York
 You're The Sweetest Bunch of Violets
 You're a Stinky Thing
 Dear Old Dear
 Daisies Won't Tell

dedicated to my daughter

Maxine

Waltz

By HENRIETTE BLANKE-BELCHER
 Composer of "Lazare" "Maxine" etc.

Andante grazioso

lento *Valze tempo*

VALSE
Languido

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Instrumental Hits

Maxine Waltzes
 Chanticleer
 Oyster Rag
 Garden of Roses Waltzes
 Glad Rag
 Lily of the Nile
 Namrah
 Dance of the Bumble Bees
 Barbed Wire Rag
 Ketchup Rag
 Prairie Echoes
 Columbia Rag
 Happy Nights
 Fire-fly
 Azure Skies
 Daughters of the American Revolution
 Dorothy Waltz
 Happy Days Waltz
 Funny Bones
 Dublin Daisies
 Garden of Dreams Waltz
 Honey Rag
 Indian Summer
 Twilight Serenade
 Zamora Waltz
 Love's Serenade
 Mop Rag
 Moon-Bird Intermezzo
 Old Crow
 Poker Rag
 Black and White
 Easter Lillies
 Wiggle Rag
 Valse Mignon

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ECHOES FROM THE SNOWBALL CLUB.

ORIGINAL RAG TIME WALTZ.

HARRY P. GUY.

Introduction.

The Introduction is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The treble staff begins with a forte (*ff*) dynamic and features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the piece, with dynamics including *m. f.* (mezzo-forte), *ff*, and *rit.* (ritardando) leading to a final chord.

Waltz.

The Waltz section is in 3/4 time with a key signature of one flat. It begins with a forte (*f*) dynamic. The first system shows the treble staff with a melodic line and the bass staff with a steady accompaniment. The second system continues the waltz. The third system includes first and second endings, marked with '1' and '2' above the staff. The first ending leads back to an earlier part of the waltz, while the second ending concludes the section. The final system shows the waltz continuing with various dynamics like *p* (piano) and *f* (forte).

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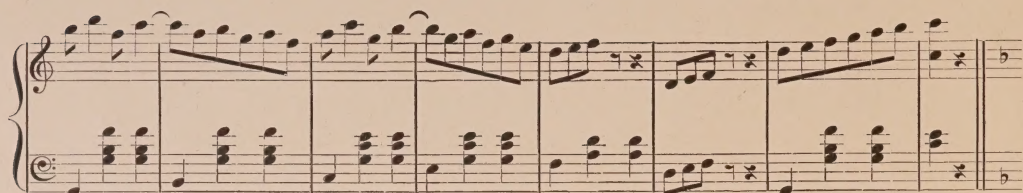
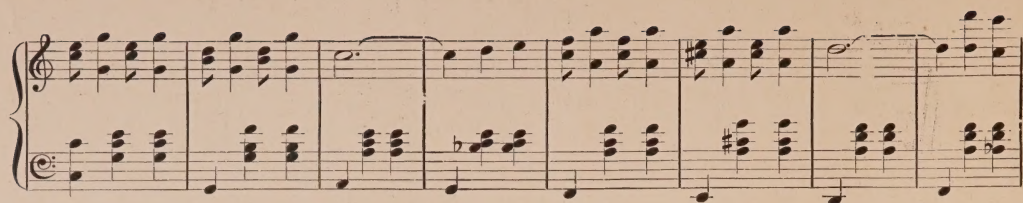
f

p

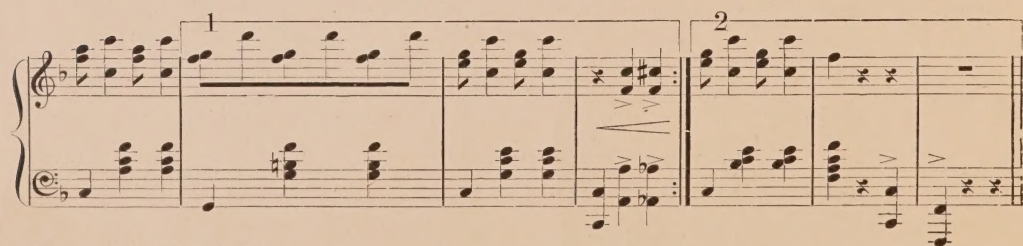
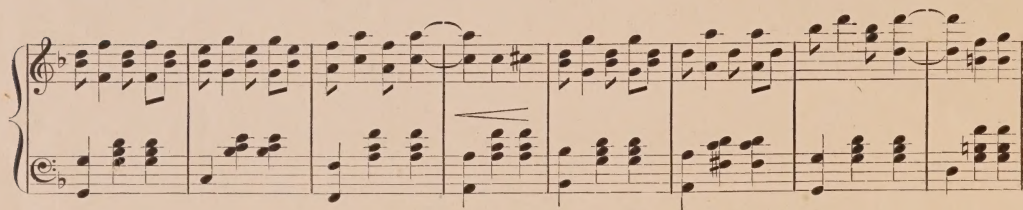
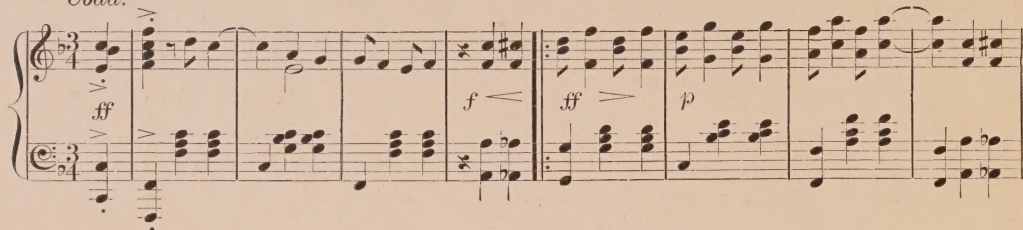
f

1 2

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various chords, arpeggios, and melodic lines. Dynamics such as *f* (forte), *m.f.* (mezzo-forte), *ff* (fortissimo), and *p* (piano) are indicated throughout. There are also articulation marks like accents (>) and slurs. A first ending bracket is present in the second system, and a second ending bracket is in the third system. The piece concludes with a double bar line at the end of the sixth system.



Coda.



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